

# UPSTAIRS BULLETIN

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An Educational Group

LYRICISM cannot exist without rules, and it is essential that they be strict. Otherwise there is only a faculty for lyricism and that exists everywhere. What does not exist everywhere is lyrical expression and composition. To achieve this, apprenticeship to a trade is necessary.

-Igor Stravinsky.

## WHERE DO CHICAGO DANCERS GO?

Certainly not out of conceit do I print this Bulletin - but entirely out of pride. Pride in the results of our teaching ideals and dedication to the art. The idea for writing this article came from Ann Barzel's news item in Dance News - "Why dancers leave Chicago". Her list of dancers from our school, compared to other schools, was impressive.

When in our mind, we feel a student is ready for new experiences, it is the policy of our school to direct the more talented ones either to New York or Europe, rather than be poorly used here at home and exposed to local quiduncs. They will work under better directors - in more stimulating surroundings - and against tougher competition. Then, if they can meet these demands and take some initiative on themselves they will make greater strides. Why rot on the vine here at home? Better to face-up to the world and strive for a better place in the dance scene.

Our first to leave Chicago was JOHN KRIZA. His name is now legendary and little needs to be said to those of our age as to what he did - but the younger generation should know that his famous roles were in the ballets "Billy the Kid", "Fancy Free", "Le Combat", "Interplay", and "Caprichos". His quality as a performer has never been duplicated to this day.

RUTH ANN KOESUN was often partnered by KRIZA and was equally famous but for different qualities. Best known for her parts in "La Sylphides", "Graduation Ball", "Pas de Quatre" and "La Fille Mal Garde". She came to us at an early age from Edna Lucille Baum.

Among the 'old Guard' BETSY ROSS DAVIS - now in the decorating business after a series of musicals starting with "Oklahoma". DOROTHY HILL in the Page-Stone Ballet to Paris in the 50's is now teaching for Margaret Craske in New York. SHEILA REILLY also began in a series of musicals but teaching 'got her' first, with us, and then Marquette University and the National Music Camp. JAMES JAMIESON'S career began also in "Oklahoma" and now has his own school in Wilmington, Delaware. CHARLES GRASSE worked mostly around Chicago in Clubs with his partner BOB FOSSE and ended up teaching as well. KELLY BROWN did several musicals and had a few brilliant years in the American Ballet Theatre and now has his own school in Phoenix, Arizona. CHARLES BENNETT was first in the American Ballet Theatre - then the New York City Ballet and finally his own First Chamber Dance Quartet - now settled in the state of Washington. JACK & BUD TYGETT danced mostly with Page-Stone, with Bud later barnstorming in Europe for a couple of years. JACK is now teaching in San Diego and BUD has a Regional Ballet Company in Huntsville, Alabama. JOSEPH KAMINSKI went with Page-Stone to Paris and now has his own school in Chicago Heights and busy reproducing Musicals for schools. CHAUNCE CONKLIN - now a producer - could have been the funniest man alive but marriage got to him. JOHN BARKER now a self-appointed authority on the Soviet System of teaching ballet - began with us and we sent him to Humphry-Weidman - JOHN was talented but an outlaw. RONALD FRASIER of that period before he died was a ballet master in Munich, Germany.



BILL REILLY, JOHN SHARPE, DARRELL NOTARA, and JAMES MOORE all left our school out of High School at the insistence of the producer Hassard Short for the musical "Seventeen". That was a wonderful start for a career. BILL AND JIM both were to be with Jerome Robbins BALLET USA and countless musicals and ballet companies. BILL now has his own school in Milwaukee. JIM, after a series of musicals, became ballet master for the American Ballet Theatre and the Royal Swedish Ballet before settling into a teaching position at the University of Wisconsin. DARRELL fell into many of the acting roles in American Ballet Theatre and later toured the world with the steamship lines. He now operates his own school in Andover, New Jersey. JOHN SHARPE holds out for choreography and commercial shows. He did an excellent "Tom Sawyer" for TV and was assistant choreographer for the movie "Cabaret" photographed in Munich, Germany. JOAN EHEMANN & AUDRE DECKMANN danced for several years in the American Ballet Theatre. ELISSA QUEYQUEP WHITE is one of the foremost Dance Therapists in the country. GILDO DI NUNZIO, after several years of barnstorming in musicals, ended up as a conductor at the Metropolitan Opera Company. YVONNE BROWN has her own school in Brookfield. All the above have had interesting lives not centered (but begun) in Chicago.

PATRICK CUMMINGS & PATRICK HEIM left our school at an early age to join Rod Alexander on his round-the-world tour for the State Department. What could have been a more exciting way to begin a career? CUMMINGS was for a long time Ona White's assistant on many musicals and reproducing them in London, Israel and Hollywood. He now operates his own school in Las Vegas. HEIM, after a series of musicals, is now a business man - supposedly making money.

Now picking up the year 1960 as a new starting point for those who were brave enough to choose the "Big World", we have first of all - JOHN NEUMEIER whom many remember in SC programs - "Like a Weeping Willow", "In My Landscape", "In Whom I Live Dying", and "Hansel and Gretel". Upon graduation from Marquette University he headed for Europe and was

soon in the Stuttgart Ballet. From there he became the Ballet Master for the Frankfurt Ballet Company for three years. Then he became the Director of the Hamburg Ballet Company where he is now. During his European period he has choreographed ballets for many of the Ballet Companies on both sides of the Atlantic. In Germany his name is a household word.

The 60's was a rich period - sending out WILLIAM MALONEY - now teaching at the Uta Hagen Drama School in New York. In dance he appears with Katherine Litz. KAREN KRYCH was a soloist in both the American Ballet Theatre and the Rebecca Harkness companies. CHARLES SCHICK began in the Page-Stone company and since has danced in various European companies and most recently the International Ballet in South Africa. ELISABETH WINEBERG is now head of the Dance department at Dartmouth University. TRUMAN FINNEY became soloist with John Neumeier's Frankfurt Company. STEVE PRIMIS, of all places, has opened his school in Anchorage, Alaska and is as happy as an Eskimo. BARBARA MACFARLANE, now known as STEFFI is now teaching in a Texas University and in the summer at the National Music Camp. NAOMI SORKIN became a soloist almost at once in the American Ballet Theatre. She then shifted to the Eliot Feld group and is now free lancing with several modern groups and programs with Laurence Rhodes. BILL BADOLATO was with the Metropolitan Opera Company for several years and is now turning his interests towards choreography. DEAN BADOLATO has had a career of Character parts in ballet companies - Joffrey - ABT - and the Egelevsky company. We hear that he is now in a show with Robert Preston. ALEXIS HOFF & BONNIE MATHIS were both soloists in the Rebecca Harkness Ballet and when last heard from BONNIE was in the Netherlands Dans Theatre. JUDITH SVALANDER had several years dancing in the Scandanavian countries now has her own school in Crystal Lake. LAUREN ROUSE was with the Washington Ballet until it folded and is now a principal in Pittsburg Ballet Company. NANCY GLYNN has recently signed with the same company. MARK THUDEAU left the school for a year in Sweden and then had a year with the Israelian Ballet. VANNESSA MERIA is now a principal dancer for the third year in Lubeck, Germany.

ANN MARIE CARLSON is in nearby Kiel, Germany dancing in an Opera company. KAREN TIMS is now practically a Dutch citizen and is a soloist with the Netherlands Dans Theatre. KATHRYN POSIN, ROBIN BECKER, MARY FORMOLA and PEGGY LYMAN have all ventured successfully in the Modern dance field, with LYMAN being the most successful with the Martha Graham Company. CHARLES PIZARRO has enjoyed several years dancing with the Ballet Folk of Moscow. (Idaho) JULIE WALDER has toured Europe and America with the Gus Giordana Jazz Ballet.

Each year after the Spring concerts there are a number who leave for other shores. DARLENE CALLAGHAN bounced from ABT to SAB and now is dancing with the second company of the New York City Ballet. DIANE & DANIEL REILY went from High School to spend a year in the Frankfurt Ballet Company and last season they joined the Basil Ballet in Switzerland. They have reportedly signed on for another year. DIANE recently danced the lead role in a ballet called "Media". A few weeks after the Spring concert MARY RANDOLPH went into the Eliot Feld Ballet where she still remains. DEBORAH RIDLEY went to New York but returned to join the Milwaukee Ballet. SCOTT SCHLEXER after a very short apprenticeship is now a member of the American Ballet Theatre. This same season CHRISTOPHER ADAMS signed with the National Ballet of Illinois. There are always those still trying who will eventually find their luck if they are persistent - to name a few - DAVID ADAMS, SHARON BIRTHWRIGHT, WENDY LEO and DRISTIN KOCZUR - and this spring there will be more to join them.

Most of those named in this article spent a great many hours in our studio - worked very hard to find a place for themselves - and were wise enough to leave Chicago - be they dancers, teachers, choreographers or directors. Most of them appeared in either Stone Camryn programs, Page-Stone tours, Stone Camryn Tours, appearing locally at Mandel Hall, The Eighth Street Theatre, The Civic Theatre, The Children's Civic Theatre and mostly at the St. Alphonsus Athenaeum Theatre. Many have kept in touch and have related how indebted they are to this performance experience on these programs.

Quite naturally all do not end up dancers. Why should they when they have another stronger talent? We have two that ended up popular singers - JONI JAMES & MARI LYNN BROWN. The acting theatre claimed JANICE RULE, JUDITH WEST, MICHAEL SHANNON, DONNA MILLS and JAY DEVLIN. In the theatre all the arts are closely related and in the end, a combination of all.

It is interesting how many have turned to teaching (we hope they are all good teachers). Over thirty have established either their own schools or teach in Universities. Not all teach classical ballet but some found that their interests lay in modern, dance therapy, corrective work, acting, speech and even mathematics - art - philosophy - psychology and music.

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#### The STONE CAMRYN BALLET

Between the years of 1939 and 1978 the Stone Camryn Ballet has offered to the Chicago public this partial list of ballets. Critical acclaim in Chicago for Chicagoans has rarely meant anything. Our satisfaction has been the many dancers who have come out of these programs.

Ballets - A Little Night Music - Thunder in the Hills - That Daring Young Man - Mercure - Rondelay - The Little Match Girl - Les Enfants Perdus - Foo Foo Raw - Les Biches - Alice in Wonderland - Hansel and Gretel - Trio Variations - Like a Weeping Willow - Frohlicher Reigen - In My Landscape - The Wall - A Sense of Wonder - L'Inconnue - The Lonely Ones - A Friend is Someone Who Likes You - For the Birds - To the Sun - Dr. Eli Duffy - Lilacs Out of a Dead Land - Reunion - The Singing Yankees - The Shooting of Dan McGrew - Celebration - Party Play and Capriccioso.

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